

Claims

What is claimed:

1. The broad method consisting of the composition and creation of music wherein musical cues are contained for the purpose of synchronizing the breathing cycle for the purpose of synchronizing the heart rate variability cycle with the breathing cycle.
2. The broad method of claim 1 by which a 5.88 second interval is incorporated into musical composition for the purposes of providing listeners and singers with musical breathing cues with which the breathing cycle is to be consciously synchronized for purposes of synchronizing the heart rate variability cycle with the breathing cycle.
3. The broad method of claim 2 wherein tempos with an interval evenly divisible into 5.88 seconds are specified and noted to be of import and application to heart rate variability synchronization.
4. The broad method of claim 2 by which 21 novel tempos, the interval of each being evenly divisible in to 5.88 seconds, are generated and employed for the purpose of creating music that contains a 5.88 second interval.
5. The specific method of claim 2 wherein present state of the art tempos of 51 beats per minute, 102 beats per minute, 153 beats per minute, and 204 beats per minute are employed for the purpose of creating music containing an identifiable 5.88 second interval.
6. The method and system of claim 4 wherein the 21 novel tempos are incorporated into metronomes of both mechanical and electronic variety.
7. The method and system of claim 4 wherein the 21 novel tempos are incorporated into electronic synthesizers for the purpose of creating tempos and music with tempos in keeping with the 5.88 second interval.
8. The broad method of claim 2 wherein a musical bar of 5.88 seconds duration is employed.
9. The broad method of claim 8 wherein a musical cue is provided exactly at the end of each 5.88 second bar to signal a change of the breathing phase.

10. The broad method of claim 2 wherein an identifiable melodic sequence is played within the 5.88 second bar such that the end of the melodic sequence indicates an impending change of phase in the breathing cycle.
11. The method of claim 10 wherein singing forms the basis of the melodic sequence such that the end of the melodic sequence indicates an impending change of phase in the breathing cycle.
12. The method of claim 10 wherein singers alternate 5.88 second bars such that as one singer(s) sings, a second singer(s) inhales and visa versa.
13. The specific system of claim 6 wherein 21 novel tempos are incorporated into Maelzel's Metronome either in addition to present state of the art tempos or as a discrete instance of Maelzel's Metronome optimized to produce tempos in accordance with the 5.88 second interval.
14. The broad method of claim 2 wherein existing musical compositions are recomposed to accommodate the fundamental 5.88 second interval.
15. The specific system of claim 6 wherein metronomes of a mechanical or electronic variety incorporate any one of the 21 novel tempos other than 51 beats per minute, 102 beats per minute, 153 beats per minute, and 204 beats per minute either singly or in combination in their control systems, user interfaces, or output interfaces.
16. The specific system of claim 7 wherein synthesizers of a hardware-optimized or software-optimized variety incorporate any one of the 21 novel tempos other than 51 beats per minute, 102 beats per minute, 153 beats per minute, and 204 beats per minute either singly or in combination in their control systems, user interfaces, or output interfaces.
17. The specific system of claim 6 wherein an electronic metronome outputs the 21 novel tempos in either analog or digital format.
18. The specific system of claim 7 wherein an electronic synthesizer outputs the 21 novel tempos in either analog or digital format.
19. The broad method of claim 2 wherein music within which a 5.88 second interval is contained for the purpose of synchronizing the breathing cycle is recorded and reproduced including all forms of recorded media.
20. The broad method of claim 2 wherein music within which a 5.88 second interval is contained for the purpose of synchronizing the breathing cycle is played for live audiences.

21. The broad method of claim 2 wherein music within which a 5.88 second interval is contained for the purpose of synchronizing the breathing cycle is transmitted over various transmission media for purposes of listener participation including television, radio, internet, and other forms of transmission.
22. The specific method of claim 6 wherein a mechanical or electronic metronome uniquely identifies 51 beats per minute, 102 beats per minute, 153 beats per minute, and 204 beats per minute as being of special significance.
23. The specific method of claim 7 wherein a hardware-optimized or software-optimized synthesizer uniquely identifies 51 beats per minute, 102 beats per minute, 153 beats per minute, and 204 beats per minute as being of special significance.
24. The instructive method by which the 5.88 second interval is demonstrated to the listener(s) as part of live or recorded music. Per this instructive method, the 5.88 second interval is identified and demonstrated to the participant such that they are able to discern it clearly as the music is being played.
25. The instructive method by which an individual singer is instructed to alternate singing and inhaling on alternating 5.88 second intervals.
26. The instructive method by which multiple singers are instructed to sing stanzas on alternating 5.88 second intervals such that as one singer(s) sings the other singer(s) inhales and visa versa.
27. The method of claim 10 wherein musical cues not only describe the beginning and end of the 5.88 second interval but also differentiate between alternating intervals to be used specifically for inhalation and specifically for exhalation.